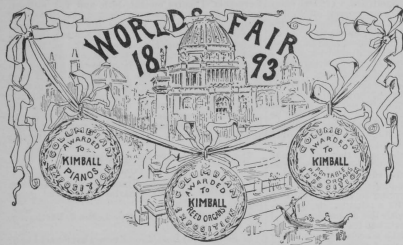


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JESSE FRENCH PIANO & ORGAN COMPANY,

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EDUCATED MUSICIANS.

One of the most hopeful signs of the progress of the musical art, says the *London Musical Standard*, is that prominent place which is now the possession of a general musical education and also insist that literary education and general culture should not be absent from the musical student; for doubtless much of the old-fashioned prejudice with which the profession of music was viewed not long ago was due to the fact that musicians themselves were apt to be rather illiterate, and, indeed, if they were performers their own art in its more intellectual aspects was almost a book to them. We all know the stories of the famous singers who had to be taught every note they sang, as one would teach a parrot, and it is not to read the biographies of the great composers of the past to see that, even when they were the heirs of the best of general education, the opportunities given to them of improving their minds in other directions than that of the art they practiced were very small indeed. It may be said that they nevertheless produced immortal works, and that since that is all we need ask of a composer the matter of general education is not much account. There is truth in this, of course, but we would point out that all the great composers of the modern school have been well educated men in an ordinary sense. Weber received the education of a gentleman, and at one time filled the post of private secretary to a nobleman; Berlioz is another example of a cultured man; Schumann was a literary man of decided gifts, as well as a composer of genius; Mendelssohn was a scholar in every respect; and Wagner was a thinker, a philosopher, as well as a dramatist and musician. It cannot be seriously held that the cultivation of the mind in every respect has a direct bearing on the writing of music, although at the same time it is a delusion to delude ourselves with the belief that music is a thing that comes from beyond the skies and is therefore amenable to none of the influences of education; but it can be held that a knowledge of literature and art, and the habit of reasoning, which is induced by education, must have some effect in broadening the mind and enlarging the sympathies of the composer. In time, of course, a man of talent picks up a culture of his own without any assistance from education, and such culture is of much more value than anything the usual course of education can give; but at the same time this kind of culture is apt to come so late in life that much of its advantage is discounted by its tardy arrival. To a musician, also, it is particularly necessary that his mind should be prepared to receive impressions of all sorts and from all sources, for the art has the peculiar effect of cutting off the votaries from the world and making them live almost solely in a planet of their own imagining, so that the time during which any interest for them except it be connected with the art they love. However much some may say to the contrary, a proper attitude of mind for an artist, it cannot but limit his vision, and it must shut him out of the human life and thought which would be of use to him and would supply him with motive power in composition. The great musicians have mentioned probably found a strong stimulus in their intimate knowledge of the best literature of the world, and in the case of Wagner, for instance, philosophical thought and the study of metaphysics and the modes which are impressed on his music. If education is of use to geniuses such as these, how much more must it be of service to the ordinary professional musician who has as a rule none of that extraordinary intuition of genius which to a great extent makes the place of culture of culture? Without education the professional musician cannot expect to be received as the equal of other professional men, and he will be a milksop and has militated, against the dignity of the profession of music. As music has progressed in the hands of men from the days of the Middle Ages to the present, the general education is necessary if, as we have said, the musician is to take his place beside other professional men.

Tilgner's statue of Mozart is to be unveiled next April. It represents Mozart hunched over a lute in the costume of the last century. He holds a petition in his left hand, and he is surrounded by Cupids. On the pedestal is the motto "Virtus vincit." (Virtue Morit.) Below this inscription there are scenes from "Don Juan" in bas-relief.

TEMPO RUBATO CONDUCTORS.

Felix Weingartner, the celebrated Berlin conductor, says the *American Art Journal*, has followed the example of Wagner in his criticism of the use of upon some of his colleagues among orchestral chiefs. He is especially hard upon the "metronome time beater" (the phrase, by the way, is Val Buiow's) and "the elegant Mendelssohnian school of conductors, who sit sur dis dirigibles with a stick in their hands." Herr Weingartner, since Wagner wrote "Ueber das Dirigiren," thinks Dr. Von Bulow the greatest of them all, while some of his modern imitators among the new Germans he refers to as "tempo rubato conductors," a phrase which will be remembered. For these gentlemen he goes tooth and nail. He attributes their escapades to "personal vanity, so that they are not content to execute a work as the composer intended, but endeavor to demonstrate to the public what they could make of it had it been in the composer's place. The conductor, who is so quick as to be moved higher than the genius of the composer." Dr. Richter he considers a brilliant exception to the rule, for that conductor always exhibits a simple, straightforward, noble spirit. He also has a passing word of praise for Motil and Levi, but for the rest he believes that when they take a score in hand they should say, not "What can I make of this?" but "What did the composer wish me to say?" By the way, Herr Weingartner himself has been criticised in some quarters for his new readings. A musician who recently arrived from Berlin, however, blandly remarked: "I do not believe Weingartner would alter a note of Beethoven's music; he is too sincere an artist for that. But with Schumann, of course, it is different, for Schumann was little mad, you know."

LILY B. MARSTON.

Miss Lily B. Marston, concert singer and teacher, whose picture we saw the pleasure of presenting to our readers, is a recent arrival in St. Louis.

Miss Marston is a post-graduate of the Cincinnati Conservatory of Music, Philadelphia, Pa., and is of English descent. Her vocal training was begun early in life, under competent teachers.

At the age of seventeen her parents decided to give her the best advantage, and with that end in view placed her under the charge of Mrs. Clara Bangs of Cincinnati, with whom she studied for about eight years, undergoing a severe and thorough training and paying particular attention to the voice.

Miss Marston has been heard in concerts and operas in New York, Cincinnati and Boston, and has been received with marked favor. She has a high soprano voice of rare sweetness and takes high D.

Miss Marston teaches the old Italian school of singing, and brings ease, power and preservation to her pupils, with great success in restoring impaired voices.

Miss Marston has opened a vocal studio at 3727 Corner Avenue, and is already meeting splendid success. Miss Marston is a lady of charming address.

KUNKEL'S POPULAR CONCERTS.

The first and second concerts of the series of Kunkel Popular Sunday Concerts were given at Germania Hall, St. Louis, on Sunday afternoon. Scarcely has any theatre witnessed the throngs of people that gathered to hear the excellent programmes offered by Mr. Charles Kunkel and his orchestra in these popular concerts. The enthusiasm that prevailed throughout proved conclusively that these concerts are appreciated in the highest degree by the people. The programmes are of such a nature that all tastes are gratified. We noticed many students among the audience who evidently appreciate the worth of these concerts and the stimulus it gives their studies. The concerts will be given every Sunday afternoon at 3:15 o'clock, and every Thursday night at 8 o'clock, at Germania Theatre.

The following were the programmes:

FIRST CONCERT.

1. Zaupa—Overture—Grand Concert Paraphrase, Ramon Melnotte. Mr. Charles Kunkel and Senior Ramon Aquabella.
2. Piano Solo—Sonata, Op. 2, No. 3, Beethoven, Mr. Charles Kunkel.
3. Songs—(a) Dost Thou Know That Sweet Land? (Aria—Mignone), Thomas; (b) Onward, Darling! (new), Moszkowski. Miss Mary N. Berry.
4. Violin Solo—Rhapsodie Hongroise, Sarasate, Mr. Fritz Gell.
5. Piano Solos—(a) Xearer, My God to Thee—Paraphrase, Rine-King; (b) Awakening of Love—Concert Waltz (new), Moszkowski, Mr. Charles Kunkel.
6. Piano Duet—International Fantaisie, M. J. Epstein. Introducing Misere from Verdi's "Il Trovatore"; Valse from Gounod's "Faust"; Airs from Offenbach's "Les Contes de D'Eschene"; Airs from Suppe's "Flage Dame"; "Star Spangled Banner," "God Save the Queen," and "Yankee Doodle," with variations. Mr. Charles Kunkel and Senior Ramon Aquabella.
7. Songs—(a) Yes! (new), Aquabella; (b) Too Young for Love? (new), Kunkel. Miss Mary N. Berry.
8. Violin Solo—Concert Mazurka, Miss Fritz Gell.
9. Piano Duets—(a) La Preferenza—New Spanish Dance, Aquabella; (b) Loin du Bal—Sonata for the Soloist, Gounod, Gillet; (c) American Girl's March (new), Kunkel. Mr. Charles Kunkel and Senior Ramon Aquabella.

SECOND CONCERT.

1. Piano Duet—Stradella Overture, Grand Concert Paraphrase, Melnotte. Messrs. Charles Kunkel and Louis Kunkel.
2. Quartette—"Love's Rejoicing," Vorster. Estudiantina Quartette. M. E. Magnins, first soprano; Mrs. Annie K. Dodson, first alto; Miss Nellie L. Chapman, second soprano; Annunziata Sabini, second alto. Mrs. Louie A. Peebles, Director.
3. Piano Solo—Liebestraum (Love's Dream), Liszt; (b) Valse Caprice, Strelezi, Mr. Louis Kunkel.
4. Songs—"Sacred is the Weeping," with Violin Solitude. Miss M. E. Magnins and Lily B. Marston.
5. Flute Solo—(a) Nocturne, Op. 9, No. 2, Chopin; (b) The Last Rose of Summer (with variations), Kummer. Mr. Francis Denry.
6. Piano Solo—(a) Dance of the Dryads—Imagined by Strauss; (b) Alpine Song (A Summer Idyl), Kunkel; (c) Spirit of the Wind—Caprice, Paul. Mr. Charles Kunkel.
7. Violin Solo—(a) Walter's Priestell (Walter's Prize Song); (b) Melancholy Song of the Wind; (c) First Mazurka, Wieniawski. Mr. Sidney Schiele.
8. Songs—"The Tear," Stigella. Mrs. Annie K. Dodson.
9. Piano Duet—(a) La Preferenza—Spanish Dance (new), Aquabella; (b) Loin du Bal—Sonata from the Rhapsodie; (c) American Girl's March (new), Kunkel. (By request). Mr. Charles Kunkel and Senior Ramon Aquabella.
10. Quartette—"We're Students," Gay Students, Lacome. Estudiantina Quartette.
11. Piano Duets—(a) Valse Mignonne (new), Aquabella; (b) The Jolly Blacksmith—Caprice, Paul. Mr. Charles Kunkel and Senior Ramon Aquabella.

March, 1896.

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THOMAS M. HYLAND, . . . EDITOR.

MARCH, 1896.

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BRITISH MUSICIANS.

The memory of the greatest musical genius whom England has yet given to the world, Henry Purcell, was honored by the British musicians recently by the celebration of the two hundredth anniversary of his death, held in Westminster, where he played and died. His death anthem pealed forth from the organ in the north aisle, under which his ashes lie buried. The commemorative celebration gives rise, however, to a number of reflections concerning contemporary British music and the hopes for the future. Purcell died two hundred years ago, but he left not a single heir. Not a single successor has risen to achieve even equal triumph, let alone to carry Purcell's work for national melody one step farther.

Robinson once declared: "It is as though with Henry Purcell the British nation had given expression to everything of which it was capable, for after him complete silence reigned." Purcell transformed the English usque to tu English opera, and became the father of distinctive English melody. He was truly a national composer. He set Shakespeare to music; he wrote harmonies for the verse of England's laureates (Shadwell, Tate, Pyle and Dryden); and in his national opera of "King Arthur" he wrote a national song of enchanting beauty. "Fairies Isle, All Isles Excelling." He deserved, indeed, the posthumous praise of having been christened "Orpheus Britannicus," under which title his works were published after his death.

It is to be regretted, perhaps, that he did not live to know Handel. In his day he had no peer in all the music world of the seventeenth century aside from Alessandro Scarlatti. Since his time, what native musical genius has Britannia given birth to? One can almost count her famous composers upon one's finger: twice over—Drs. Arne, Storace, Dibdin, Shield, Kelly, Hook, Davy, Ware, Reeve, Barrow, Bishop, Horn, Balfe, Cooke, Barnett, Mayne, Wallace, Lord, Sullivan and Macfarren. But of these, despite the charms of Balfe, Horn and Wallace, only Shield, Bishop, Sullivan and Macfarren approached Purcell. To-day Sir Arthur Sullivan and Professor Macfarren, aided by the foreign Sir Julius Benedict, have labored to elevate English music; but still to one of all Purcell's successors has won the right to be hailed as the heir of his genius.—*Philadelphia Record.*

COMING!

ABBEY-GRAU GRAND ITALIAN OPERA CO.

The Abbey-Grau Grand Italian Opera Co. will be in St. Louis the week beginning Monday, April 6th, and will give eight performances—six nights and two matinees—at Grand Music Hall, Exposition Building.

The season 1895-6 which opened at the Metropolitan Opera House has been the most successful in the history of this great enterprise. The company include the most notable lyric artists of the day, and has given, among others, the following works of the great composers:

Romeo et Juliette (in French), Gounod; Faust (in French and Italian), Gounod; Philemon et Baucis (in French), Gounod; Tannhauser (in German and Italian), Wagner; Lohengrin, Wagner; Die Meistersinger (in German and Italian), Wagner; Die Walkure (in German), Wagner; Siegfried, Wagner; Tristan und Isolde (in German), Wagner; La Traviata (in French), Massenet; Carmen (in French), Bizet; Aida, Verdi; Rigoletto, Verdi; Les Huguenots, Meyerbeer; L'Africaine, Meyerbeer; Le Prophete, Meyerbeer; Cavalleria Rusticana, Mascagni; La Favorita, Donizetti; Lucia di Lammermoor, Donizetti; La Sonnambula, Bellini; Hamlet, Thomas; Pagliacci, Leoncavallo; Orfeo, Gluck.

In addition to the names of nearly all of the great favorites of last year, who have been so engaged, we publish those of several newcomers who made their American debut this season:

Soprano.—Mme. Melba, Mme. Lola Beeth, Mme. M. Can. Carneren, Mme. Januschowsky, Mme. Emma Calvé, Mlle. Marie Engle, Mme. Frances Saville, Mlle. Bauermeister and Mlle. Lillian Nordica.

Mezzo-Soprano and Contralto.—Mlle. Marie Brema, Mme. Eugenia Mantelli, Miss Clara Hunt, Mme. Aurelia Klitz, Mme. Sofia Scacchi and Mlle. Rosa Ottola.

Tenors.—Sig. Giuseppe Cremonini, Mons. Lubert, Mr. Lloyd D'Aubigny, Sig. Roberto Vanni, Mons. Jean de Reszke, Mons. G. Magnani, Herr Otto Mirales, Sig. Rinaldini and Herr Adolph Walther.

Bass.—Sig. Giuseppe Kachmann, Sig. Giuseppe Campanari, Sig. Carbone, Sig. Vascetti, Mons. Maurice de Vries, Sig. Mario Ancona and Mons. Victor Mauri.

Bassi.—Sigs. Amundini, Castelmari, Cernusco, Viviani, Edouard de Reszke and Pol Piancon.

Premiere Dancer.—Maria Giani.

Chief Pyrotechnist.—Sig. Bevington, Sepilli and Herr Anton Seidl.

Stage Manager.—Mr. Wm. Parry.

A subscription list for the week beginning Monday evening, April 6th, comprising eight performances—six nights and two matinees—will be opened on Monday, March 23d, at Balmer & Weber's Music Store, 305 Olive Street, St. Louis, and continue for the entire week. The season sale will close Friday evening, March 27th. Price of season tickets, \$24.00. The sale for single performances will begin Monday morning, March 30th, at the above place.

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Parquette and first five rows Dress Circle.....	\$ 3.50
Dress Circle, last eight rows.....	3.00
Balcony, first and second rows.....	3.00
Balcony, third, fourth and fifth rows.....	2.50
Balcony, sixth, seventh and eighth rows.....	2.50
Family Circle.....	1.50
General admission.....	1.00
Boxes, balcony floor, seating six.....	25.00
Boxes, balcony floor, for season.....	200.00
Boxes, lower floor, for season.....	150.00

CITY NOTES.

E. R. Kroeger's second pianoforte recital was given at the chapel of the Church of the Messiah, on the 10th ult. The programme was made up of works of Beethoven, Schubert and Chopin. The numbers were rendered in Mr. Kroeger's usual artistic manner, and were listened to with wrapt attention by all present.

Miss Lina Reinholdt gave a charming pupils' recital at the residence of Mrs. L. Anheuser, 8131 Russell avenue, on the 5th ult. The programme included numbers for piano, violin, mandolin, zither and guitar, and was rendered in a very creditable to Miss Reinholdt.

Strassberger's Conservatory of Music gave its fourth popular concert on the 10th ult. The participants were the advanced pupils and teachers of the institution. An admirable programme was rendered.

Miss Nellie Paulding, assisted by Miss Bertha Winslow, soprano, Master Carl Steinkuehler, and some of her best pupils, gave a very interesting piano recital at her residence, 3038 Lucas avenue, on the 13th ult. Miss Paulding deserves credit for the execution of her programme, and Miss Winslow proved herself a special favorite with all present.

Miss Maud G. Gorin, the popular teacher, gave a pupils' recital at her residence, 4122 Cook avenue, on the 4th ult. A splendid and well varied programme was rendered in a most creditable manner. Miss Gorin is a thorough and painstaking teacher and deserving of success.

Miss Tonie Lieber, the vocal teacher, gave the first of a series of pupils' recitals at her studio, 217 Ware avenue, on the 8th ult. The programme included numbers by Mrs. Lutes, Misses Milla, Carbone, Ford, Mrs. True, Mrs. Stannard and Mr. Kniffen, and were admirably rendered. Miss Lieber has been quite successful in her work.

Mrs. Nellie Allen Parcell, the pianist, played with great success the first of a series of pupils' recitals at Memorial Hall; Mrs. Parcell accomplished high results in her work. She has recently been appointed organist of St. Mary's Episcopal Church, at Vandeventer and Washington avenues.

V/The St. Louis Quintette Club, composed of Messrs. George Heerich, Val Schopp, Louis Mayer and A. G. Kolyn, gave its second concert at Memorial Hall on the 11th ult. The soloists were Miss Milla McDearmon, alto, and Mr. A. G. Kolyn, pianist. The programme included works by Chabwy, Saint-Saens, Robyn, Wagner, Brassin and Chaminade. The concert was thoroughly enjoyed by all present. The next concert will be given Tuesday, March 10th, at Memorial Hall.

The College of Music, under the direction of Messrs. Ehling and Contrah, gave its first piano recital at Memorial Hall. The following list of programme was presented:

Concerto in E minor, Chopin, first movement.
Miss Ella Krickhaug, Engle, Sollet; Rhapsodie in A minor, Liszt, Miss Helen C. Smith.
Concerto in C minor, Beethoven, first movement, Miss Mithridate Macke, Tenor Sauter.
"Oleste Alla," Verdi, from Opera Aida, Mr. Gerald Gerome.
Theme and Variations, Paderewski, first time in St. Louis.
Miss Ella Krickhaug, Engle, Sollet; Rhapsodie in A minor, Liszt, Miss Helen C. Smith.
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Concerto

Miss Eliza Landis-Field, teacher of piano, receives pupils at her address, 2045 Blenden Place. Miss Landis-Field is splendidly equipped for her work, and is a thorough and conscientious teacher.

There was a grand opening of the Forest Park University Extension of the Lindell Electric Railway on the 8th ult. A magnificent programme was prepared for the occasion, which included a "triumphal march," specially composed by Professor Paul Mori, and addresses by Gov. Stone, Mayor Walbridge and other notables. Mrs. Anna Sneed Cairns, President of Forest Park University, has made that institution one of the best known and most progressive in the West. Her efforts deserve every encouragement.

Namendorf Bros' new store, 519 Locust street, is the finest and most complete umbrella, parasol and cane establishment in America. Namendorf Bros. have their own factory, and are prepared to suit all customers. Give them a call and inspect their new store.

Go to A. P. Erker & Bro., 608 Olive street, if you want your oculist's prescriptions carefully filled. They have the best assortment of spectacles, eye glasses, opera glasses, telescopes, microscopes, etc., at prices that suit all.

Physicians prefer Dr. Eno's Sanative Tonic. Carlsbad Sprudel to the imported Carlsbad waters and salts, for its strength and prompt action. For sale by all druggists.

Ask your grocer for Cook's Extra Dry Imperial Champagne. Once used no other will suit. Its bouquet is delicious.



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THE VALUE OF AN AMERICAN REMEDY.

In the discussion following the reading of an article on headache before the Mississippi Valley Medical Association, at Hot Springs, Thomas Hunt Stucky, M.D., Ph.D., Professor of Theory and Practices and Clinical Medicine, Hospital College of Medicine, Louisville, Ky., said: "The paper just read is to me one of unusual interest and importance. When we take into consideration the many causes of headache, and look back upon the treatment in the past for this condition by opium or the alkalis, chloral, the bromides, etc., and remember their tardiness of producing relief, as well as the great danger of having our patients becoming drug-addicted, it is indeed a fact that antikamnia has proven a godsend to the people, as well as to the profession. One fact is evident, and that is that antikamnia has almost entirely displaced opium compounds and derivatives, for the relief of pain. If it has done this and does nothing more, its mission is a great one and its usefulness is thoroughly established. It does not depress the heart's action; it does relieve pain. An extended use from its first application has served to increase my confidence in its use. It has been of more service to me than in overcoming the headache, pain and muscular soreness, suffered by every victim of La Grippe. Here it is 'just the thing.'"

I may add specifically that in no one feature of its use has it been of more service to me than in overcoming the headache, pain and muscular soreness, suffered by every victim of La Grippe. Here it is 'just the thing.'"

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A STORY ON ROBYN'S COMPOSITIONS.

The following ingenious story is the work of Mr. Charles Balmer, of Balmer & Weber.
One "Lovely Spring" "I Saw From the Beach" at "Manzanillo" "Marguerita," the "Pretty Shepherdess" "Crossing the Bar" with her "Sketch Book."

The "Break, Break, Break" of the waves "Caught" her ear. "Arcadia the Beautiful," "The Freest Girl I Know," came up to her saying "Peace," "Little girl don't cry," "It is a good thing," "For thee" that "Thou Whose Tender Mercies" are "Fulfilled" should "Praise the Lord."

Turning her "Album Leaf" she replied, "Had I the Choosing" of a "Heart Trifled and True," "You who appreciate 'Love's Worth' would be my choice."

"Do You" ever "Dream one Dream of Me" or is your "Constancy" that of a "Coquette."
With "Sentimental Thoughts" and "Poetical Meditations," she left, humming a "Celestial Melody" on her way to the "Rivulet." I followed and "Caught" her hand. Darling, will you "Be Mine?" I am "Sullied," what is your "Answer?" "Hope" she replied; as a "Boy Who Wore the Blue" you are "True," "Thou'rt Mine," "Haste Love," and "If You Want a Kiss, why Take It!"

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DANCE OF THE DRYADS.

3

(DRYADEN TANZ.)

Allegro ♩. = 100.

Louis Conrath. ✓

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4). There are also small star-like symbols and 'f' (forte) markings in the bass staff of each system. The piece concludes with a final cadence in the fifth system.

1631 - 9

Copyright, Kunkel Bros. 1896

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system typically includes a grand staff (treble and bass clefs) and a single bass staff. The notation is complex, featuring numerous triplets, sixteenth notes, and sixteenth rests. Fingerings are indicated by numbers 1-5. Dynamic markings include 'marcato.' at the beginning of the first system and 'sempre cresc.' at the end of the fifth system. The piece is in G major (one sharp) and 3/4 time. The notation is written in a clear, professional style, with various musical symbols and markings throughout.

Musical notation for a piano piece, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes a *ff* marking. The second system includes a *f* marking. The third system includes a *ff* marking and the text "CPEB". The fourth system includes a *f* marking and the text "do". The fifth system includes a *f* marking. The sixth system includes a *f* marking.

Cantabile.

Musical score for Cantabile, measures 1631-9. The score is in G major and 3/4 time. It features a piano (p) dynamic and a cantabile tempo. The music is written for piano with a treble and bass staff. The bass line is a steady eighth-note accompaniment. The treble line has a melodic line with various ornaments and fingerings. The score includes measures 1631 through 1639. Measure 1631 starts with a piano (p) dynamic. Measure 1632 has a "cres." marking. Measure 1633 has a "con." marking. Measure 1634 has a "do" marking. Measure 1635 has a "p." marking. Measure 1636 has a "p." marking. Measure 1637 has a "p." marking. Measure 1638 has a "p." marking. Measure 1639 has a "p." marking. The score ends with a double bar line.

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is in 4/4 time, key of D major, and consists of 16 measures. It features a piano accompaniment and a vocal line. The piano part includes a melodic line in the right hand and a bass line in the left hand. The vocal line is a single melodic line. The score includes various musical notations such as notes, rests, and dynamic markings like "cres" and "cresc".

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The key signature is G major (one sharp, F#) and the time signature is 2/4. The notation includes various musical elements such as notes, rests, and fingerings. Some systems have a 'N' marking above the treble staff, indicating a specific section or measure. The page is numbered 8 in the top left corner and 1891-9 at the bottom center.

marcato.

sempre cresc.

L.h.

1691.-9

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff (treble and bass clefs). The key signature consists of two sharps (F# and C#). The music includes various dynamics such as *ff* (fortissimo), *p* (piano), and *cres* (crescendo). There are also articulation marks like accents and slurs, and fingerings are indicated by numbers 1 through 5. The piece appears to be in a 3/4 time signature.

The systems are as follows:

- System 1: Starts with *ff*. The right hand has a melodic line with slurs and accents. The left hand has a bass line with triplets and slurs.
- System 2: Continues the melodic and bass lines. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes.
- System 3: The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The word "do" is written below the left hand staff.
- System 4: The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The word "p" is written below the left hand staff.
- System 5: The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The word "cres" is written below the left hand staff.
- System 6: The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The word "cres" is written below the left hand staff.

8

First system of music. Treble clef, key of D major. The right hand plays a melodic line with slurs and ties. The left hand plays a bass line with chords. The word "cen" is written below the first measure. There are six measures in total.

8

Second system of music. Treble clef, key of D major. The right hand plays a melodic line with slurs and ties. The left hand plays a bass line with chords. The word "ff" is written below the first measure. There are six measures in total.

Andante.

8

Third system of music. Treble clef, key of D major. The right hand plays a melodic line with slurs and ties. The left hand plays a bass line with chords. The word "p" is written below the first measure. There are six measures in total.

8

Fourth system of music. Treble clef, key of D major. The right hand plays a melodic line with slurs and ties. The left hand plays a bass line with chords. The word "rit." is written above the fifth measure. There are six measures in total.

Prestissimo.

8

Fifth system of music. Treble clef, key of D major. The right hand plays a melodic line with slurs and ties. The left hand plays a bass line with chords. The word "ff" is written below the first measure. There are six measures in total.

8

Sixth system of music. Treble clef, key of D major. The right hand plays a melodic line with slurs and ties. The left hand plays a bass line with chords. The word "ff" is written below the first measure. There are six measures in total.

DU HOLDE MAID.

(THOU LOVELY MAID.)

DEUTSCHLAND. GERMANY.

Moritz Moszkowski Op.23 No.2.

Andante $\text{♩} = 60$. *con espressione.*

con espressione.

cres.

pizz.

piu forte.

con colore.

1427. 5

N.B. The P's signify Pedal.

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[illegible][illegible]

First system of musical notation. Treble and bass staves. Fingerings: 2, 4, 5, 3, 2, 4 (treble); 5, 3, 2, 4, 3, 2 (bass). Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., ♯P, ♯P.

Second system of musical notation. Treble and bass staves. Pedal markings: ♯P, ♯P, ♯P, ♯P, ♯P, ♯P ♯P, ♯P, ♯.

Third system of musical notation. Treble and bass staves. Pedal markings: Ped., ♯P, ♯P, ♯P, ♯.

Fourth system of musical notation. Treble and bass staves. Pedal markings: Ped., ♯P, ♯P, ♯P, ♯P, ♯P, ♯P.

Fifth system of musical notation. Treble and bass staves. Pedal markings: ♯P, ♯P, ♯P, ♯P, ♯P, ♯P ♯P, ♯P, ♯. Includes markings: *cres.*, *appassionato*, and *f*. Measure 1427 is marked with a cross.

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and pedal markings.

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and pedal markings.

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and pedal markings. Includes tempo change *a tempo.* and *rif. un poco.*

Fourth system of musical notation, measures 13-16. Treble and bass staves with various fingerings and pedal markings.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various fingerings and pedal markings. Includes measure numbers 1427-6.

The musical score for 'The Little Boat' is presented in a single system with two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. Below the staves, there are performance instructions: 'Ped.' (Pedal) and 'P' (Piano). The score is divided into measures by vertical bar lines, and some measures contain fingerings (1, 2, 3, 4) and articulation marks (accents).

Musical score for "L'Espresso" by Maurice Strakosky. The score is for piano and includes a vocal line. The piano part features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The vocal line is a simple melody. The score is in 4/4 time and includes dynamic markings like "p" and "pizz."

[illegible]

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano (p) and includes a right-hand melody and a left-hand accompaniment. The key signature is one flat (B-flat). The score is divided into measures by bar lines. The first measure is marked with a treble clef and a key signature of one flat. The second measure is marked with a bass clef and a key signature of one flat. The third measure is marked with a treble clef and a key signature of one flat. The fourth measure is marked with a bass clef and a key signature of one flat. The fifth measure is marked with a treble clef and a key signature of one flat. The sixth measure is marked with a bass clef and a key signature of one flat. The seventh measure is marked with a treble clef and a key signature of one flat. The eighth measure is marked with a bass clef and a key signature of one flat. The ninth measure is marked with a treble clef and a key signature of one flat. The tenth measure is marked with a bass clef and a key signature of one flat. The eleventh measure is marked with a treble clef and a key signature of one flat. The twelfth measure is marked with a bass clef and a key signature of one flat. The thirteenth measure is marked with a treble clef and a key signature of one flat. The fourteenth measure is marked with a bass clef and a key signature of one flat. The fifteenth measure is marked with a treble clef and a key signature of one flat. The sixteenth measure is marked with a bass clef and a key signature of one flat. The seventeenth measure is marked with a treble clef and a key signature of one flat. The eighteenth measure is marked with a bass clef and a key signature of one flat. The nineteenth measure is marked with a treble clef and a key signature of one flat. The twentieth measure is marked with a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and bar lines. The first measure is marked with a treble clef and a key signature of one flat. The second measure is marked with a bass clef and a key signature of one flat. The third measure is marked with a treble clef and a key signature of one flat. The fourth measure is marked with a bass clef and a key signature of one flat. The fifth measure is marked with a treble clef and a key signature of one flat. The sixth measure is marked with a bass clef and a key signature of one flat. The seventh measure is marked with a treble clef and a key signature of one flat. The eighth measure is marked with a bass clef and a key signature of one flat. The ninth measure is marked with a treble clef and a key signature of one flat. The tenth measure is marked with a bass clef and a key signature of one flat. The eleventh measure is marked with a treble clef and a key signature of one flat. The twelfth measure is marked with a bass clef and a key signature of one flat. The thirteenth measure is marked with a treble clef and a key signature of one flat. The fourteenth measure is marked with a bass clef and a key signature of one flat. The fifteenth measure is marked with a treble clef and a key signature of one flat. The sixteenth measure is marked with a bass clef and a key signature of one flat. The seventeenth measure is marked with a treble clef and a key signature of one flat. The eighteenth measure is marked with a bass clef and a key signature of one flat. The nineteenth measure is marked with a treble clef and a key signature of one flat. The twentieth measure is marked with a bass clef and a key signature of one flat.

MAZURKA FANTASIE.

3

(THE FIRST ROSE.)

Lucien Becker Op. 6. ✓

Moderato. ♩ = 100

Tempo di mazurka.

The musical score is written for piano and bass. It begins with a treble and bass staff. The first system includes a forte (f) dynamic and a pedaling instruction (Ped.). The second system features a crescendo (cres.) and a pedaling instruction (Ped.). The third system includes a decrescendo (dim.) and a pedaling instruction (Ped.). The fourth system includes a crescendo (cres.) and a pedaling instruction (Ped.). The fifth system includes a decrescendo (dim.) and a pedaling instruction (Ped.). The score concludes with a final cadence marked with a double bar line and repeat dots.

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This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs). The notation is highly detailed, with many beamed sixteenth and thirty-second notes, indicating a fast tempo. Dynamic markings such as *mf*, *cres.*, and *f* are present. Pedal markings (Ped.) and asterisks (*) are used throughout to indicate pedaling techniques. The piece concludes with a double bar line and a final *f* dynamic marking.

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'Ped.' and 'ff'. The page is numbered '1416. B' at the bottom.

First system of musical notation. Treble and bass staves. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes, including triplets and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks below the bass staff.

Second system of musical notation. Treble and bass staves. The treble staff continues the melodic line. The bass staff includes a 'cres.' (crescendo) marking. Pedal points are indicated by 'Ped.' and asterisks below the bass staff.

Third system of musical notation. Treble and bass staves. The treble staff continues the melodic line. The bass staff includes a 'cres.' (crescendo) marking. Pedal points are indicated by 'Ped.' and asterisks below the bass staff.

Fourth system of musical notation. Treble and bass staves. The treble staff features a melodic line with many beamed notes. The bass staff has a 'mf' (mezzo-forte) marking. Pedal points are indicated by 'Ped.' and asterisks below the bass staff.

Fifth system of musical notation. Treble and bass staves. The treble staff continues the melodic line. The bass staff includes a 'Ped.' marking. The system concludes with the number '1416.5' centered below the staff.

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and pedaling instructions.

Ped. * Ped. Ped. Ped.

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and pedaling instructions.

Ped. Ped. Ped. * Ped. *

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and pedaling instructions.

Ped. * Ped. Ped. * Ped. Ped. Ped. Ped. Ped. * Ped.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various fingerings and pedaling instructions.

cres. Ped. * Ped. Ped. * Ped. * Ped. * Ped. * Ped.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various fingerings and pedaling instructions.

* Ped. * Ped.

LA PREFERENCIA.

SPANISH DANCE.

Ramon Aquabella.

Allegretto $\text{♩} = 116$.

Secondo.

Primo.

Primo.

The musical score is written for piano and bass. It begins with a 'Primo' marking. The first system shows the initial melody in the right hand and a simple bass line. The second system introduces a 'Secondo' marking and a 'Primo' marking. The third system continues the melody. The fourth system features a 'f' (forte) dynamic marking. The fifth system concludes the piece with a 'f' marking. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

LA PREFERENCIA.

3

SPANISH DANCE.

Ramon Aquabella.

Allegretto $\text{♩} = 110$.

Primo.

The musical score is written for piano and right hand. It begins with a treble clef and a key signature of two sharps (D major). The time signature is 2/4. The tempo is marked 'Allegretto' with a metronome marking of 110. The piece is in the 'Primo' position. The score consists of five systems of music. The first system starts with a forte (f) dynamic. The second system includes a crescendo (cresc.) marking. The third system has a piano (p) dynamic. The fourth system includes a piano (p) dynamic. The fifth system ends with a forte (f) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. There are also some performance markings like 'acc.' (accents) and 'p' (piano).

First system of musical notation. Right hand: *f*, *cresc.*, *rit.*. Left hand: *f*, *p*.

Second system of musical notation. Right hand: *f*, *cresc.*, *rit.*. Left hand: *f*, *p*.

Third system of musical notation. Right hand: *f*, *p*. Left hand: *f*, *p*.

Fourth system of musical notation. Right hand: *f*, *p*. Left hand: *f*, *p*.

Fifth system of musical notation. Right hand: *f*, *p*. Left hand: *f*, *p*.

Primo.

5



Secondo.



1 9 3 2 3 1 4 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef and the lower staff is in bass clef. The melody is written in the upper staff, featuring a series of eighth and sixteenth notes, with some measures containing triplets. The bass line is written in the lower staff, primarily consisting of quarter and eighth notes. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' (forte) and 'p' (piano). The lyrics 'The Rose Tree' are written below the bass staff, aligned with the corresponding notes.

Musical score for 'The Rose Tree' in G major, 2/4 time. The score is for voice and piano. The piano part features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a simple harmonic accompaniment. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are written below the piano part.

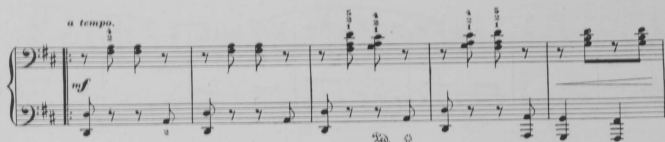
Musical score for "The Rose Tree" in 3/4 time. The score is written for voice and piano. The key signature has one flat (B-flat). The tempo is marked "Moderato". The score consists of two systems. The first system includes the vocal melody and piano accompaniment. The piano part features a prominent bass line with triplets and a melody in the right hand. The second system continues the vocal melody and piano accompaniment, ending with a final chord. The score is marked with "cresc." and "S." (Soprano).

The musical score for 'The Rose Tree' is presented in a grand staff with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (forte). There are also fingerings indicated by numbers 1-5 above the notes. The piece concludes with a double bar line and repeat signs.

2 3 3 2 4 3 2 1 3

rit.

f

a tempo.

a tempo.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a rhythmic accompaniment. Dynamics include *mf* and *crusc.* (crescendo). There are also some handwritten notes like "120" and "120" with a star.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Dynamics include *f* and *crusc.* (crescendo). There are also some handwritten notes like "120" and "120" with a star.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a rhythmic accompaniment. Dynamics include *f* and *crusc.* (crescendo). There are also some handwritten notes like "120" and "120" with a star.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a rhythmic accompaniment. Dynamics include *f* and *p* (piano). There are also some handwritten notes like "120" and "120" with a star.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a rhythmic accompaniment. Dynamics include *f* and *p* (piano). There are also some handwritten notes like "120" and "120" with a star.

You Knew I would Say Yes.

Words by O. S. MEARS.

P. R. KLUTE.

Moderato ♩ - 100.

1. When, on that e - vent - ful evn - ing,
2. When I suf - fer'd you to shy - ly

1. you in - vi - ted me to go For a pleasant moonlight drive with you, how well you
2. slip your arm a - round my waist, When you felt my hand with - in your own so con - fi -

1. seem'd to know That to be with you, it - self, my love for me was hap - pi - ness.
2. dent - ly placed, When you asked me if you might that hand but for a momeht press,

1. When you asked me "would I go!" you knew I'd say "yes." You knew I would say
 2. Dar-ling, when you ask'd me this, you knew I'd say "yes" You knew I'd ans-er

1. yes, you knew I would say "yes!" Now when you ask'd me would I go, you
 2. "yes" you knew I'd ans-er "yes!" My dar-ling, when you ask'd me this you

1. knew I would say "yes!"
 2. knew I would say "yes!"

3. When you ask'd me if I felt I cared to go with you thro' life, When you ask'd me

oh! so ten - der - ly, if I would be your wife! And that I a

lone could be the one your life to share and bless; When you ask'd me, well you knew that

I would say "yes," My ans - wer would be yes, my ans - wer would be

yes, So, when you ask'd me, well you knew that I would ans - wer "yes."

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Virtuosi, says an exchange, usually display contempt for accompaniment. As looking upon the accompanist as being of a quite inferior kind. "I remember," the writer goes on to say, "a young pianist who was engaged at a concert in Brussels at the same time as the great German artist Rosa Sucher. He proudly refused to accompany her, though I think it could only have been due to his vanity. Truly great artists are not of this mind. At the concert which was given at Weimar, Lasseny was present, and, although he was musician at the Grand Duke's Chapel, he more than once accompanied an artist of talent, Louis Brassin, too, professor at the Conservatoire, looked upon it as an honor to accompany vocalists at Stockhausen's Artists' Society.

The art of accompanying is, for those who are conscientious, a most considerable difficulty. To accompany well great classical works is one of the most exacting tasks which the instrumentalist can have to perform, and a good accompanist is rarer than a good soloist.

Indeed, the soloist is only concerned with his own playing. This is the question of talent; he is only answerable for what he himself does. The accompanist, on the other hand, has an additional task. It is true that usually the demands on technique are not so great, though there are many exceptions in modern music. But the ensemble is a matter of difficulty. The accompanist has to share the work with the soloist, and contribute to the latter's success without, however, receiving credit for it. But if, on the other hand, the soloist makes a mistake, one may be sure that the accompanist will receive the first outburst of his wrath. It is the accompanist who has spoiled everything. This he has done; that he has let undone. The soloist hurries, holds back, or chooses another tempo with the utmost indifference."

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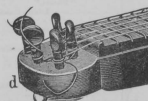
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HINDOO MUSIC.

Mr. Telang, a Brahman musician, was recently interviewed in San Francisco, when he gave the following interesting facts concerning music in India: "Few people know anything whatever about our Indian music, and those who know that such a thing exists imagine that it is purely a matter of ton-toms. Travelers have heard the roll of the tom-tom, the *tasha* or the *path* say commingling with the shrill scream of the *souri*, or reed, in some Hindoostanee village. They think that is all our music, and in doing so forget that our *mus*—a stringed instrument with six wire strings—is one of the oldest musical instruments in the world.

Our *sitar* is as melodious as your mandolin, which is somewhat resembles and our *santam*, which is played with a bow, is every bit as soft and humanlike in its tones as your violin. Indeed, I think it is more so.

"A good Hindoo musician will draw as many as seven separate notes from a single string without lifting his finger up or down the gut, or wire. He effects the change by simply pulling the string slightly with his hooked finger, and thus increasing or decreasing the tension at will, and changing the notes by the consequent increase or decrease in the number of vibrations. I have never seen any of your Occidental performers being able to do anything like that, but every good musician in my country has to.

"We have our Sanskrit works on music, which are as deep, if not deeper, than any of yours; but our writer score, our note-system, is not so good. It provides a separate character for each note in the whole compass of melody. Owing to our closer subdivision of the chromatic scale, it has heretofore been almost impossible for us to adopt your system of writing music; but arrangements are now in progress whereby it is hoped that Indian music will soon be transcribed in the European manner."

Yawning is one of the most natural breathing exercises, and brings into action the respiratory muscles of chest and of neck. It has been used abroad very beneficially with patients suffering from ear or throat troubles. These patients are made to yawn six or eight times, either by suggestion, imitation, or a series of full breaths with partly-closed lips, and are then made to swallow. The air and the mucus in the Eustachian tubes are thus cleaned, the lungs ventilated, and the breathing-muscles toned up.



FAILURES.

What volumes could be written on the subject of failures, says *Prætor*, especially in the matter of music study. Heartbreak, regret, disappointments, gloom, even to the stock-in-trade of the average music student; and in the pursuit of the sacred calling—we use the word advisedly—perhaps it is as well that it should be so. As one of the characters in Henry Arthur Jones' delightful play, "The Middleman," so expressively said: "Every failure brings you nearer to success," or, as another writer puts it, "Failure is the key-note of success;" so, one feels justified in accepting what at the same time seems an irksome reality, as really being a means to the desired end.

Rubinstein held, and held rightly, that the pursuit of music study, if properly directed, was a pilgrimage fraught with the contents and hardships, which had of necessity to be endured, prior to the entrance to the holy portals of success.

One cannot emerge from the commonplace into the empyrean of blissful notoriety without hard and prolonged labor. The ascent to Parnassus is no "picnic," but a hard and rocky road full of pitfalls and brambles. Prizes are few, disappointments numerous. A writer recently stated that "out of the six hundred American girls who annually go to study in Milan, there may be half a dozen who attain a measure of success; the others, after spending all they have in ineffectual study and struggles too terrible to be recounted, either sink into chorus singers or else creep back to their homes disheartened and disgraced, to pine in obscurity the loss of the visions of delight that, like will-o'-the-wisps, had led them into quagmires.

We are not attempting to discourage musical students and musical aspirants, only re-sounding the note of caution, which is plain in the most emphatic. Don't be too sanguine, too ambitious, too hopeful; be sincere, terribly in earnest; remember what Charlie says—it is applicable to all classes of workers: "Work, then, like a star, unobscured and unsetting; it is all thou hast to face eternally with; and, if you have the requisite talent and the physical strength—there are so many 'ifs' in the question of ultimate success in matters musical—then all may yet be well.

Mascagni was lately asked in what European city he would visit and reside. "From 1895 I will spend 12 months in 15, Paris; from 15 to 7, Vienna; from 7 to 11, Budapest; after 10, Berlin."

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